

than of friction. Those who despair for art know little of its real nature and design.

SAMUEL HUGGINS.

DEGRADED STATE OF ARCHITECTURE IN IRELAND.

It is time that attention be called to the present position of, and heavy discouragements under which the architectural profession in Ireland labour—a position the degradation of which is severely felt by the individual members of it; yet, strange to say, they have taken no steps to remedy the grievances under which they suffer, or to denounce the causes of them. There exists in Ireland a body calling themselves the Institute of Irish Architects, who meet in Dublin, and for what earthly purpose they hold together I am unable to discover.

The use of an architectural association, as far as I can understand, is for the conservation of the rights and usages of the profession: to raise, elevate, and ennoble it by imbuing its members with a love of art, and creating amongst them an honourable enthusiasm and emulation in practice; to preserve the boundaries and landmarks of the profession from unjust encroachment.

Has the Institute of Irish Architects effected any of these objects? I trow not: if they have, let them show the fruits. They have allowed acts of gross injustice to be perpetrated against the profession without a single protest, and though several years in existence, the profession is in a lower position now than at any time for the last fifty years. This present low state of architectural practice is a subject of complaint amongst all men of taste, both in and out of the profession: yet no effort is made to get rid of the cause of it.

Our national architecture has been the fruitful theme of tourists and visitors at all times, and upon which they have rung the changes to some purpose: "from Cape Clear to the Giant's Causeway, and from Connemara to the Hill of Howth," the stranger sees nought in our towns and cities but abortions of churches, court-houses, banks, club-houses, &c., evidencing an absence of all taste and propriety, and a positive retrograde movement; instead of the noble progress that marks the profession where it is not tied down and trammelled, bound hand and foot, and delivered over to the custody of Ecclesiastical and Poor-law Commissioners, to be treated according to their fancies, and by them handed down to posterity, stamped with the impress of illiberality, sameness, and mere utilitarianism.

The principal cause of the present low state of architectural practice in Ireland certainly is the poverty of the country, and the absence of those wealthy and liberal patrons who in more favoured lands stimulate the industry, and call forth the energies of all artistic talent. The aristocracy of this country for the last twenty years have been verging to, and are now in, a state of complete bankruptcy: they who ought to have been the principal patrons of art, who ought to have fostered by their wealth and influence the rising talent of the country, are now, comparatively speaking, a beggared class.

In Ireland there is no remodelling, improving, embellishing, or rebuilding of stately mansions, of lordly castles, or luxurious villas; no endowment and erection of churches, chapels, school-houses, colleges, charitable institutions, by the liberality and munificence of the wealthy, pious, and charitable: the consequence is, these fruitful sources of honour and emolument are sealed—to the Irish architect.

Indeed, amongst the landocracy of this country, there never was a taste for the elegant embellishments of life; their mansions in most instances were poor and unarchitectural, large but unmeaning, roomy but inconvenient; the architect was rarely consulted in their erection; the uncultivated whim of the owner, the taste of the steward or agent, and the executive of the estate mason and carpenter, directed the outlay of thousands of pounds, to the perpetuation of the most absurd monstrosities of form, and of the most vicious errors in construction. I could mention the names of twenty of the gentry in one county, whose mansions would not be inhabited by a city merchant or shop-keeper, so mean, so uncomfortable, so

of taste, convenience, and luxury which should characterise the abode of aristocratic wealth.

Absenteeism, the bane of unhappy Ireland, has also been another barrier to architectural progress. In Ireland, the wealthy proprietor considers it derogatory to his dignity to reside on his estate, in his own mansion, surrounded by his dependants, spreading comfort and happiness around: they fly from the land that nurtured them, and drag from her vitals that wealth which they unsparingly squander elsewhere,—and which would be far more honourably, rationally, and usefully bestowed in rebuilding their ruined mansions at home, beautifying them with painting and sculpture, and collecting around them all that art and genius can produce when stimulated by the well-bestowed patronage of wealth and taste.

I have in my mind's eye the habitation of one of these absentees, a gentleman of princely and, I believe, unencumbered fortune, owner of one of the most magnificent domains in the world, upon the banks of a noble river: he spends his whole life amidst the vices and frivolities of the cities of the continent; his mansion at home is not worthy the name, so wretched, old, mean, and filthy—parts of it little better than a bogstye; a sitting-room, and a couple of bed-rooms, with old and tattered furniture, just enough to accommodate the agent for a few nights, when he comes to get his rents, or a week's shooting and fishing in the season, were the only habitable portions of it. I went to look at the out-offices: the roofs were fallen in, walls were bulging out, and the courtyard, overgrown with weeds and nettles, presented an aspect of utter desolation and desolation, painful and oppressive, and conveying a strong corroboration to the mind of that truism of Drummond's,—“Property has its duties as well as its rights.”

To whom next has Architecture to turn for that patronage and encouragement which the landocracy cannot or will not give it—to the princely merchant, the millionaire manufacturer, the wealthy and liberal shopkeeper or tradesman? Alas! we have no such class in this country. Without manufactures, without commerce, our merchants and shopkeepers in most instances struggle for a bare existence: the last years of famine and general depression have almost ruined the industrious classes, and drained the country of its capital.

Seeing thus how scanty are the sources of wealth and private enterprise, our last appeal is to public employment—to those sources supplied by the Government of the country; by public bodies or companies, and religious communities, as churches, and all other places of worship, conventual buildings, charitable institutions, court-houses, gaols, and municipal buildings. Let us see what benefit the architectural practitioner derives from these; and, first, as to religious edifices, we shall consider how those are disposed of which are erected for the use of the members of the Irish Church establishment.

The designing and erecting of new churches, the altering and remodelling of old, should be an interesting, ennobling, and fruitful field of practice to the Irish architect. Is it so? I trow not. An enlightened, liberal, and art encouraging Government has handed over into the hands of the Ecclesiastical Commissioners the designing, erecting, and entire management of all the churches of the Protestant Establishment in Ireland, so that the said members of the Establishment cannot have a single church erected except planned to suit the taste and views of the Commissioners' architect, whose taste may or may not be of a very high order.

From such procedure you cannot expect much excellence in Irish Church Architecture, and you are not disappointed; there is no variety of design, little evidence of deep thought, profound study, and patient elaboration of form and effect: travel the country from Dan to Beersheba, examine all the churches erected under the commission for the last ten years, and a more disgraceful, unchurch-like, and ill-conceived class of edifices you will not match in Christendom; you will see the one idea run through the whole of them, the same detail repeated *ad nauseam*, the same depressed roof, the same lancet window, the same Patrick's*

* A circular painted ornament worn by children on Patrick's day, which these make-believe roof-windows vastly

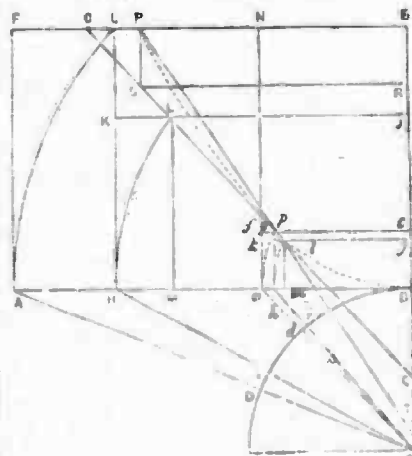
cross stuck over the entrance-door in the west gable, the same nondescript looking bell-cot, plainly showing by its mannerism, to the least initiated, the adoption by the Commission of that wholesale system of designing so unwise, so unartistic, and so unjust.

Had the Commissioners acted with “zeal for the glory of God and the good of the church”—had they acted justly towards the profession, they would have given to the young and struggling artists that are now to be found in the land opportunities of designing these churches, which would, under emulative enthusiasm, have arisen in beauty and harmony to gem the green valleys, romantic glens, and sunny hill-sides of our island.

I shall not now stretch this article to a greater length. I shall return to the subject by taking up the Poor Law Commission, the national and agricultural schools, and other fields of architectural practice, which are also as complete monopolies as that alluded to above.

THE CELT.

THE COMMON CATENARY AND NAPIER'S LOGARITHMS.



Let the tangent AB represent the length and weight of the chain, the radius BC the constant horizontal tension; then the secant AC represents the tension at the points of support.

Make CD equal to CB. Upon CB produced set off BE equal to AD. Make AF = BE, FE = AB, HG = AF, HB = GE, BJ = HI, HK = BJ, KJ = HB, JL = HB, GN = NE, and aB = NE.

Repeat the operations with respect to the point a. Draw OLpIQ. Make QR = twice Qe, RS = twice pe, PS = RE, and PE = RS. Draw PpT, making TE = twice Te, and TQ = RE.

Now imagine the secants AC and aC first to coincide with the radius BC, then to increase together continuously, the lines PE and pe also to increase together continuously from the zero point B, the points P and p to trace the curve BP and the portion Bp in the same time; the curve so conceived to be generated is called the common catenary, and is the line of equilibrium of an ordinary chain. The lines PE and pe, the radius BC being unity, are the hyperbolic logarithms of AB + AC and aB + aC, for by the construction PE is to pe as two to one, and AB + AC is to aB + aC as a square to its side, or as a numeral to its square root.

The lines GE and LJ indicate the position of the point P.

J. P. W.

CLASSIC ORDERS IN ROMAN CEMENT.

MANIFOLD are the opinions afloat amongst the cognoscenti on the subject of materialism in construction, and with so much sounding, if not sound, reasoning are they asserted, that it is hard to withhold acquiescence in the theory of each successive disputant. One says it is uncandid to portray the articulations of masonry in a plastic and sham superficies; another that it is dishonest; and a third that it is an outrage on Bath stone and Inigo Jones! whilst a fourth avers that the tracery and ornamentation are meagre and deficient of that